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ENGLISH MUSIC XVII CENT FROM SOMMERSET

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RCM London

A

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We drew a comparison last time between the Musical work of Germany and France in the seventeenth century. And this time we may devote ourselves to the Music of our own country, which was in its very prime a characteristic of the national disposition. Those of you who know anything about the story of Musical development will remember that this country was very much to the forefront in the days of Elizabeth and James I. They produced some of the finest Choral Music of the time, and in Virginal Music

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the counterpart of our modern pianoforte Music, they were way far ahead of all the rest of the world. You will also remember that the ~~[illegible]~~ beginning of the seventeenth century was marked by a great change in the attitude of composers towards their art. ~~The~~ Till that time they had been mainly occupied with Choral contrapuntal Music, in which the idea was to combine melodious voice parts. And that even their instrumental Music was contented with ~~the~~ similar understanding. But they were beginning to get a feeling for harmony independent of the effect of the separate lines of which it was made up and were becoming conscious of the possibilities of Melodies and vocal Solos supported with simple chords.

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When the great polyphonic composers Palestrina ?1526 – 1594, Lasso 1532 – 1594, Vittoria 1548 ? – 1608 ?, Marenzio c 1550 – 1599, died the principal Italian composers devoted most of their energies to the new line of art in the earliest experiments at Opera, Oratorio, Solo Cantatas and such things, and the old line of art such as Choral Church Music, and Madrigal was more or less neglected. Their whole attitude of mind changed decisively ~~because being new~~, at all events among the most gifted composers, and they soon developed the habit of seeing things in the light of progression of harmony, which distracted their minds from Counterpoint and the old laws of the Modes, and made them move in the direction of what we call harmonic Music, and the

Modern Scales — which was ultimately due to land them in the type of what we call the Classical style of Sonatas, and Symphonies and Operatic Music of the type of Mozart and Beethoven. Here the difference of National temperament showed. For while the Italians sang our uncompromising into the extinction of the new style our English composers moved much more leisurely, as is our wont; and tried to keep hold on the excellencies of the earlier art while taking advantage of the new paths ~~advantage~~ opened by the new, with moderation and circumspection. The great era of Choral art in Italy practically ended before the year 1600, and comparatively little of first rate importance in that style was produced after that date. The most prominent composers, such as Monteverde, Carissimi, Pacchierotti, Marcello, giving their minds to other kinds of music. But in England not only did our composers continue to devote their best energies to the old kind of contrapuntal music for fully a quarter of a century longer but they produced a large proportion of their finest compositions

in that style after other nations had given it up. Several of the greatest of our composers in the choral style lasted on almost to the time of Charles I. The great William Byrd who was one of the most important composers of his time lived till 1623. Wilbye one of the greatest of all the madrigal composers must have lived till after 1614 – though we don't know the date of his death. Thomas Weelkes appears to have lived till after 1618. Orlando Gibbons one of the most characteristic and strong composers we ever had lived till 1625. Dowland the famous lutenist and one of the most delightful composers in his way, lived till 1626, ~~[illegible]~~ John Bull, who didn't write 'God save the King' though he was in other respects much like his day in entertainments lived till 1628, and Dering till 1630. These were all more or less representatives of the old order of things, and brilliant manipulators of musical counterpoint. But though the respect of English composers for what they knew to be good made them ~~seem~~ in a sense not whole hearted in their acceptance of the new order of things, a matter of fact the general tendencies of art in a secular direction were perceptible in the country quite as early as elsewhere. Considering the absence of means of rapid communication in those

days it really is wonderful how universal the movement of art were in their endeavours. The tender spirit of the age can be seen in the madrigals and the ballets which were written in this country even before the 17th Century began. Thomas Morley (b 1557 d aft 1604) was rather a wonder in this respect. For he was not only a very learned musician and the writer of one of the most trustworthy treatises on the Music of his time – the famous "Plain and easy Introduction to practical Music", which came out in 1597, but he wrote the very liveliest and most genial vocal music full of time and movement. His Ballets, copied in principle from the Ballette of the Italians which were dance tunes written for voices, are the best and liveliest of their kind – and they began to come out as early as 1595. What is to be noted about them is that they are full of rhythmic vivacity and are very tuneful – which makes them contrast strongly with the old serious choral style in which there was as little rhythm as possible and less tune & definite figure. He also wrote some music for stringed instruments, and some "airs" to play with the lute & the Bass Viol. Little songs with simple accompt.

Compare the French artist of
Thomas Gordon & Co. print of the
same time

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And then is the time in which English Music showed its sympathy with the new developments most perfectly. It is indeed most surprising to see the ~~number~~ mass of little works in song form which came from English Composers just at the beginning of the 17th century, as if in sympathy with the Monodic style, as it was called, which was just springing into that vigorous life in Italy. Some of these, it is true, were harmonized for several voices, like madrigals; but they had the simple character of aptly harmonized tunes. Such were Robert Jones' Ayres of four parts, which came out in 1600, 1605. Such also were Thomas Forbes Collection of "Airs for four voices & the Lute", which came out in 1607. But the songs also came out in profusion. Such as Philip Rosseter's Collection of "Ayres set forth to be sung & the Lute", 1601, and some of ~~Dowland's~~ John Dowland's Songs published in 1606

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and the Stages of 'Alfonso Ferrabosco' of 1609 – One of the best of these writers of Masques was Thomas Campion who was also a poet of no mean order. He brought out his first two books of Songs in 1610 – containing songs for two, three & four parts with ~~[illegible]~~ accompaniment of Lute and Viols, and two more collections in 1612 – ~~in the year 1613~~ and ~~[illegible]~~ set of "Songs of Mourning, bewailing the untimely death of Prince Henry", Charles 1st elder brother, was published of which the words were by Campion and the Music for the voice & lute accompt by John Coperario. This great activity in song writing by the composers of the time shows how the taste of amateurs was changing from delighting in singing madrigals together, to the ~~[illegible]~~ performance of ~~[illegible]~~

Mugier.

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Music. But the Solo Music was not cultivated only in the form of isolated Solo Songs. The English ~~lead~~ of the more prosperous classes of those days were very fond of Masques, which were entertainments of a rather fanciful and artificial description something like the Masquerades which were in fashion at the French Court, which had some national characteristics of their own. The French I fancy had more dancing in their Masquerades – & the English had the better literature. In fact the greatest poets wrote the words for them. Ben Jonson for instance was a great writer of Masques. The Music of the early ones was rather thin – of course – and the feature of the best of them was rather the dancing little lyrics which were introduced into them. In such things they differed considerably from the Italian Musical drama. As the Italians went in for dramatic interest, and dramatic expression, while

Marsyas in Henry VIII reign.

In the Stuart times

James I

Campion. born ~~1575~~. 1575.

Observations on the Art of English Poesie. 1602.

Sonnet Lodge of Apes begins with the first set in 1601.

"Now now with measured tread"

~~Volpone~~ Volpone is mentioned by Pepys Jan 14. 1665. —

the English went in for dainty little elegancies, which were not calculated to stir the soul at all — but rather to serve as dainty elegant little entertainments. We hear of masques in Henry VIII's reign. One was given in 1512 — and in 1530 a masque is said to have been given at "Whitehall", consisting of "Music and dancing and a banquet with a ~~[illegible]~~ display of foreign personages in fantastic dresses" — Masques were also given in Elizabeth's reign. Now the Stuarts were very fond of theatricals of all sorts. Even in James I's time the taste for theatricals was so lively that there are said to have been no less than 17 playhouses in London. Now were the prototypes of our famous dramatists, Shakespeare and Beaumont & Fletcher, & Ben Jonson, & (Marlowe) Webster. Shirley. Chapman. Heywood In 1605, ~~or~~ that is early in James I's reign we hear of the Masque of Volpone by Ben Jonson being given with Music by Ferrabosco. In 1607 a masque with words & Music by Campion and others was performed at Whitehall before King James, in honour of the marriage of a Lord Hayes. Ben Robert Johnson, who was a

Lawes was a man of varied talents.

He sang the music & painted the scenery in the Masques. Ben Jonson's Vision of Delight. Inventor of King James's Chamber.

Worth mention & discovered for us ~~[illegible]~~ the cause of England in Elizabeth's reign.

~~[illegible]~~

Lawes restoration

Ludlow was one of the castles on the Welsh border built to keep the Marches as it was called, a fort of incursion of vicious possible Welshmen.

Comus was performed on the occasion of Ld Bridgewater being appointed Warden of the Marches.

late player wrote the Music for Middleton's play The Witch in 1610, and for Beaumont & Fletcher's Valentinian in 1617 and for Ben Jonson's Masque "The Spirits" in 1621. We hear of a Masque being given before James I at Broxbourne Castle in 1617, the Music of which was written by Mason and Lawes, & is curious for containing some attempts at ~~Something like recitative.~~ The responsibility of first attempting recitative in this country is ~~usually~~ generally credited to Nicholas Lanier, who announced his employment of the form in his Music for Ben Jonson's "Masque of Lovers" performed in 1617 at Hampton Court. Masques seem to have increased in the house of d'Aragon in honour of the French Ambassador. When Charles I came to the throne the taste for Court masques seems to have increased just when the King was getting into difficulties. Then the time when we hear of ~~the~~ most frequent performances of Masques at Court. In 1633, (Laud, appointed & the same a Bishop) we hear of William Lawes and Simon Ives receiving ~~a commission of~~ £100 for 2nd Commissioner Whitelocke to supply the Music for Shirley's "Temple of Peace". In the following year 1634 the most famous of all English Masques Milton's Comus was performed at Ludlow Castle, the Music being supplied by ~~William Lawes, brother~~ Henry Lawes, brother of the William aforesaid. This brother was the most prominent writer of the songs characteristic of this period; & it should then was his first appearance

William Lawes dating back at least
Musician in ordinary to Charles. Killed at Siege of Chester 1645
Joined the Royalists during Civil War

d. 1645

William Lawes 1595 – 1662

Charles II
first appearance
in public

Henry

Henry d. b Dinton 1595. pupil of Coperario.
Chapel Royal 1625. Caroline Masque. Calum Britannicum. 1633. Bridgewater,
& some, Fairfax part in it. His expulsion. Indian Queen. d 1662.

on the scene. Some of the songs have survived. "Sweet Echo
fairest Nymph" is given in Banks's history, & there are
several in MS at the British Museum. They are very slender
little things, with a sort of English flavour to them. Which
are given merely in two lines, the bass & the vocal part.
From which the accompanyist had to supply chords, just
as was done in the early Monodic Music in Italy. Of
the performance of other masques we hear of "the Triumphs
of Love" (the Prince d'Amour) being given at the Duke of York's
Palace in the Middle Temple; with Music by William
and Henry Lawes in 1635. Of the Masque called
"the King and Queen's entertainment," being given at Richmond, in 1636.
when Prince Charles (well known in later days as Charles ii)
made his first public appearance at the age of 6, and
danced in it. In 1637, when the King's troubles were getting
serious, & Hampden came to the fore & refused to pay ship
money, we hear of "Britannia triumphans" at Whitehall — for
which Davenant wrote the words & the famous architect
Inigo Jones supplied the scenery — of the "Microcosmus" — the
public theatre in Salisbury Court; Of "Luminalia" or the

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"Festival of Light" – in which the Queen & Henrietta Maria, and the ladies of the Court performed – the decorations being again by Inigo Jones & the music by Nicholas Lanier. In 1638 we hear of "the Glories of Spring", and "the Temple of Love" in which the Queen and her ladies again took part – And in 1639 we hear of the "Salmacida Spolia". We are getting very near the outbreak of the war. For in 1641 Strafford was attainted and executed, and in 1642 Charles unfurled his Standard at Nottingham and the first great battle of the civil war, the battle of Edgehill, was fought – And then of course as far as Charles reign was concerned Masques & Music came pretty well to an end – And he came to an end himself in front of the banqueting hall at Whitehall in 1649.

Charles reign was singularly barren in Compositions. He has

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always been a favourite theory of writers on Music of Stuart proclivities that the time of the Commonwealth and the attitude of the Puritans towards music was the cause of the temporary breakdown of Music in this country, & the cessation of the first outpouring of English Music which was characteristic of Elizabeth's time & James I's. Nothing could be more obviously untrue. The great Musical period which is always known as Elizabethan, though it lasted on over her time, came to an end in Charles' time. As I have often said a number of the great representative composers of the de chorale style died just when Charles I came to the throne; and no composers of anything like equal powers came to take their places. Cromwell & his roundheads might just as well be credited with the first development of Opera in Italy, & the

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outpouring of Choral Music there. However, neither Cromwell
fault than Charles'. Of the two I think the collapse
of prime Music might more justly be credited to Charles I.
For he certainly encouraged the new kind of art — the
Masque. But the truth is the new departure in Music
in England as elsewhere, caused the art to go back to
a much lower level than previously. When they gave
up cultivating Choral Music, & took to Solo Music
they gave up an artistic system well grounded with
admirable artistic methods, for a kind of art in which
all the methods were yet to seek. Artistic methods
is purely a matter of growth. And even in the lifetime
of a strong length a man may see what vast
enhancement of method may be attained. Those of us who

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can remember the days when Wagner was Prince in this country realize what immense advances have been made in all departments of art in 40 years and what immense advantages our younger composers enjoy, from those who were brought up – the palmy days of the Mendelssohn music fever. But even Bach to Mendelssohn required some centuries of artistic development – and in those times composers were just at the bottom of the ladder and knew little of harmony and less of orchestration. It had all to be found out. But no doubt they were enthusiastic for the new kind art, & perhaps thought what they were doing was very fine! Maybe time it seems almost too childish and elementary to be worthy of more than intellectual appreciation.

R.C.M. London

Bernard contains works by Dallop · Byrd, Gibbons, Morley

Farrant, Batten, Weelkes, Byf, Bull

Weelkes — some of whom composed in

Charles I's reign.

Dieu aux Vieux Victorieux

Jesus Vieux

Vitae dulcedo

Victoire

The publications of Charles reign are indeed so few and so unsignificant that they do not afford us much to think about. Sir Francis Fane's Vocal & Instrumental Music came out in 1628. The last collection of madrigals (with accompaniment) came out in 1639 - the composer being one Porter. Some motets by Pearce came out in the same year. One of the most important publications was Barnard's famous Collection of Church Music. This was however not of Music produced in Charles reign but a Collection of the fine old Music of earlier times - and it is curious meaning because it came out in the year 1641 - which was the very year in which a Commission was appointed by the House of Lords to consider the state of Church Music, and reported unfavorably thereupon - (being still in Charles' reign) - and was the preliminary whisper before the reaction against Church Music altogether - and the attacks which were made upon it by the Puritans - which resulted in Organs ~~being pulled~~ & Church Music being very generally destroyed throughout the Country during the war.

William Child b. in Bristol 1606.

Chorister at Bristol Cathl.

1631. new Bas. ord.

1632 Organist to 1st Geo. Chapel.

in succession to Mundy

1660 Chapel R.

1663 new Dor.

d. 1697.

His salary being in arrear at 1st Geo.

he told the authorities that if they

paid him he would

open the Choir

which he did

A more significant product of the time was of Childs Choice Psalms in 1638. ~~They are significant~~ These were published with the title of 'Choice Musick to the Psalms of David, for three voices, with a continuall base, either for Organ or Theorbo" — and they were an attempt to provide sacred music in the new solo style. Anything more feeble could not well be imagined — Compared with the grand old style of Church Music they are positively silly. But they ~~[illegible]~~ suggest the anticipations of the well known Restoration Church Music of Pelham Humfrey & Purcell and Blow ~~and~~ ~~It Pelham~~ in the second Charles reign, in the feeble attempt at a kind of ~~[illegible]~~ declamatory recitative and tortuous ornate tune for solo voice. These were the premonitory signs of the verse anthems. Not indeed that verses were unknown — for we find what are called Verses (that is portions for single voice) in the works of Byrd and Carter and others who belonged to the Elizabethan School — But this style was other notes and

Very important to verify the facts
about the situation in Charles I's reign
Music was almost in abeyance, not so much
through social causes as through causes which are internal
to the art itself. Revolution of 1688 in Italy
was beginning to make
itself felt in the
country — &
Englishmen were slow
in adopting these ideas
to the new order of things.

Henry Lawes
Choir psalms 1648

The publications of Charles's reign were only

1627 Milton Aspes or Parlas
1629 Filmer translation of French partsongs
1630 Persons Motets.
1635. Reprint of Parthenia
1638. { Earl's pieces for viols.
{ An Edition of Siren celestes
1639. Porter Madrigals with basso continuo.
Child's Choir psalms.
1641 Barnard
1648. ~~Choir~~ H & W Lawes Choir Psalms.

from Davey's History

while Child's is infantile and elementary of the last degree.
Charles's reign then appears as a sort of interim period —
owing to general causes in the evolution of musical art,
making the change of attitude of composers, as a change
of taste in similar directions, of which artistic method
was as yet inadequate. When the commonwealth was
established music revived. ~~Charles I Com~~ and when Cromwell was
established as Protector music was again actively cultivated.
But the strange thing was that the aversion of the Puritans
← music in Church, drove people to cultivate secular
music. It seems very odd that the Puritans should
have caused a cultivation of dance & secular song —
But as they did not encourage musicians to supply
sacred music there was nothing for it but for them
to give their attention to secular music — & the publication
of the Commonwealth time and the musical activity
of that time compares very favourably with that in

Illustration

William Lawes' Dialogue

Charles I's time. If ~~Henry~~ William Lawes was unable to minister to this Music, as unlikely he had been killed in the siege of Chester fighting for the King in 1645. But Henry Lawes was in great favour and produced collections after collections of his little songs in 1653, 1655 and 1658. These were much appreciated on account of the subtlety with which he interpreted the accents of the little poems he set. They haven't much meaning to speak of. But commissions are my sheer upon good declamation in those days, & we developed ~~some~~ ~~taste~~ taste for it — & Henry Lawes satisfied these ideas most completely. Among other composers who gave them words & the class of composition were ~~Dr~~ Coleman & Wilson.

We must infer however that though favourable circumstances enabled the compositions to be published at the time, the productions themselves in some cases belonged to Charles reign — as we find in some of the King collections bought out of Playford some of ~~Lawes's~~ William Lawes works. Among these are two curious Dialogues, which were my characteristics of the period. Being founded on imaginary meetings of characters famous

in history or legend, or imaginary abstraction. Of these one of the best examples is a dialogue between Phillomel & Chaunce by William Lawes – & there is also one between Venus & Adonis by Wise – One between Sylvia & Thyrsis by Dr Coleman, and one between a nymph and a shepherd by Nicholas Lanier. These have their counterpart in the Sacred Dialogues of the German composers, of which you heard examples last terms. See over

The commonwealth time was also notable for the publication of much instrumental Music – such as Symphonies, fancies, Divisions for the Viol de Gambo. Locke's admirable Suites for Strings called the Little Consort and the Sets of Dance tunes such as the 'Court Ayres' published in 1655 ~~by Playford~~ and the Dancing master published by Playford in 1650 and 1657 – and we hear in all directions of meetings – of people in private houses for the practice of instrumental Music. See Page 21

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The distaste of the Puritans for elaborate Church Music during the time of Cromwell's Protectorate drove lovers of Music to cultivate secular ~~with~~ Music of all kinds, and caused the taste for instrumental Music which was beginning appear even in Charles I's reign to arrive at something definite.

We know that instrumental Music was attempted in Charles I's reign; for East printed his pieces for Viols in 1638, and though unpublished, there is a large collection of Fancies by William Lawes in MS at the Bodleian at Oxford, and these Lawes came to his end even before in Royal Master. And there are also some pieces by the same composer in a collection

Publication of Commonwealth Music

1650. English dancing master.

1651. Musical Banquet

1652. Playford Choice Ayres and Dialogues.

Catch that catch can.

Book of New Lessons for the Cittern

Musica recreativa. Ayres Vol.

Ohrie is said to have invented cyphers state Concerts.

~~Playford~~ ~~Music~~ Musick.

1653. Lawes Ayres & Dialogues.

Michael East - Sixth Booke, 1638

1654. Introduction to Musick

1655. Symphony & Canzon Counterpoint set by Lawes 2nd Book. Parthenia (separately).

Court Ayres.

1656. Lawes Little Consort. Children Chain Musick - Gamble Ayres & Dialogues.

1657 Virginal Musick by Wilson 2nd Porter Motetts. by dancing master.

1658. Lawes 3rd Book & 2 separately.

1659. Ayres & Dialogues. Parthenia (3rd edit) by Gamble. & Symphony & Division Vol.

Huge Mass of MSS at Bodleian & Brit. Mus.

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which came out in 1662 at the beginning of Charles II reign, some of which are apparently examples of the instrumental music introduced into the Masques. The taste for this kind of music brought lots of composers into the field, of whom the most notable were Benjamin Rogers, who was born at Windsor in 1614, and lived till 1698; Matthew Locke who was born at Exeter early in the century and lived till 1677, and John Jenkins, born at Maidstone in 1592, who lived till 1678. The ~~two~~ kinds of music which these composers cultivated were mainly Fancies and Suites. The Fancies were peculiarly and specially characteristic of the period, and are supposed to have

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R.C.M. London

quite died out in Charles ii reign. The type had been known for a long while, and was cultivated by the Virginal composers I have told you of in the reigns of Elizabeth and James I. Moreover ~~and~~ that remarkable composer Orlando Gibbons, who died just when Charles I came to the throne also, produced some solid and sturdy examples for Viols. It was a dry form of art ultimately derived from Choral Music – being always very contrapuntal in texture, but attaining somewhat of an instrumental style towards the end of its time by adopting a more florid and lively manner than would have been ~~but~~ suitable for voices. John Jenkins was

Illustration.

Sir Robert Peel

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especially famous for his Dances and wrote an enormous number but we cannot with any certainty fix the dates because I believe none of them were published. For the most part they are very dry. They might have been amusing to play, as they kept the players busy with elaborate part-writing, but the subject matter was not interesting, and except as illustrations of facility in instrumental part-writing they had no point to speak of. Jenkins also ~~produced~~ composed a set of ~~Suites~~ 12 Sonatas for two Violins and Base in the Protectorate time, and published them in 1660 the year of Charles ii return; claiming that they were the first works of the Kind produced by an Englishman.

Rogers born at Windsor 1614
lived till 1698.

Illustration for
Rogers', Nine Muses.

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Lenton also wrote some excellent vocal Music, such as his Ayres which were published in the Protectorate in 1652. Among the compositions of his which have survived in the popular Catch "A Boat a boat unto the ferry", which still pleases children.

The reputation of Benjamin Rogers was more diffused, for he was looked upon as one of the foremost instrumental Composers on the Continent as well as in England. He also signalized the time of the Protectorate, as he composed in 1653 some "Airs" for Violins and Organ which were presented to the Archduke Leopold of that time, who afterwards became Emperor of Germany. He devoted himself more to the composition of Suites, which was a more permanent form of Art than the Fancies, and on which

Illustration.
Lochs Suite. (Little Cousins)

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I suppose is known to some of you, in such examples as Handel and Bach produced later. And in the line of Suites for Keyed instrument the other composer I mentioned, ~~Dr~~ Matthew Locke, was also successful.

As the story of the development of the Suite is very interesting and important as an example of evolution we must give it a little consideration. At the earlier ~~very~~ end of the ~~story~~ we find the idea of grouping dance tunes purposely illustrated by the unusual juxtaposition of the Pavane and Galliard, which was popular in Elizabeth's time — and at the other end we have the complete Nucleus of the mature period of the Suite, the Allemande, Courante, Sarabande and Gigue; which is the type we find with certain additions almost universally adopted by John Sebastian Bach.

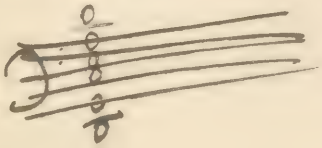
And the interesting point about it is that we can trace almost continuously the whole process of the transition from the Pavane & Galliard to the group of the later time.

Almanes and Corants are found occasionally in Elizabethan times, and the variety of dance movements available for selection was constantly on the increase in the following century. Though in many cases we can't identify them as composers called many different kinds by the general name of "Ayres". But about the time of the Commonwealth composers used to make all sorts of speculations in combinations of different dances. They combined as many as 9 together at times, as for instance Rogers in his Set which he called the Nine Muses, which consisted of nine movements and comprised a Prelude, three Ayres, two Corants, one Sarabande, and two Jigs (one slight Jigg, and the other Jig).

Suites of Jaultier for Lute.

The development of the Suite was in fact a process of selection of the individual dances which proved in experience to be best material. The old fashioned dropped out, but a singular fact is that the Pavane was kept on for a long while and figured, on account of its stiff character, as a sort of Prelude. And we find it in the position not only in combination with a variety of other ingredients but in connection with a group which very nearly completes the modern type as adopted by J.S.B. In this connection Matthew Locke becomes noteworthy; as he published in 1656 (state in the Protectorate) a collection of Suites called 'the little Consort of three parts', in which the combination of pieces is quite regular, and consists in every case of a Pavane, representing the old order of things, an Ayre, and a Corrant and Sarabande representing the later order. We shall find later on that the stereotyped formulae are already recognized in Purcell's time.

Viola . 6 strings . the Gamba usually a



Rogers, besides his instrumental Music wrote Anthems and other Church music in Charles II reign, and among other things he is remarkable for having written ~~the~~ a ~~fresh~~ Vocal piece which is still annually sung on the top of Magdalen tower at Oxford at Sunrise on May Morning – he having been for 1664 & 1669 Organist of that famous College.

Of Locke we shall presently have a good deal more to say as he was one of the most important English composers of his time. Among other instrumental composers we must not omit Christopher Simpson, who is the most important composer of what are called 'divisions' for the solo Viola da gamba. He published in 1659, (the year intervening between Cromwell's death and the return of Charles II) ~~the year Cromwell died~~, a famous work called the "Division Violist", or the "introduction to the playing on a Ground". This form of art was in fact a ground bass with Variations, and seems to have been much in

Roger North was
born 1653.
Attorney General to James II

vogue about that time. Sympson must have been a virtuoso of no mean order, for his Divisions are full of very complicated double stopping, like Bach's famous Chaconne; and also extremely elaborate rapid passage with jumps and shakes & runs and ornaments of all sorts, which make considerable demands on ~~the~~ even the technique of our time. The ~~[illegible]~~ double stopping was a natural outcome of the physical peculiarity of the instrument, as the strings had to be very flat owing to their number, & the bow easily took three at least at a time.

The Protectorate was notable for the development of the meetings for playing music which was the forerunner of our modern concerts. We hear of these going on at Oxford, much in the same way as the meetings of the Musical Club there in the present day — and it is at these meetings that we hear of the Violinist Baltazar of Antwerp in ~~the~~ 1658,

? Mentation
of Baltazar

Read Evelyn. ~~from~~ 1856. March 4.

Anthony Wood 1658.

who astonished the natives so much not by his agility that they thought his skill almost supernatural; and Antony Wood who describes the impression he made at Oxford, says Gibbons who was then Professor of Music, "he jokes invited the company to see if he had not a cloven hoof!" Bellegar left some compositions, but they give no hints of his vaunted technique. But at any rate his shows impressed the people of the time and impelled Composers to make their instrumental Music more brief.

We have seen enough in all this to realize what the activity and interest was displayed in the instrumental Music in the Commonwealth time. The influence also had effect in connection with the Music of the stage. The Puritans were by way of discountenancing stage plays. — But people wanted stage entertainments all the same, & in the latter part of the Commonwealth we hear of several entertainments which were thought to be more exemplary than plays, because they comprised a good deal of Music, & were more akin to the

In the Preface to ~~the Siege~~ Purcell's Dairy Lucia
(which is possibly by the composer himself) it is said
"That Sir William Davenant's "Siege of Rhodes" was
~~the~~ first Opera ever heard in England ~~which~~ nobody
can deny".

The Opera came out
first - 1653

? Shuttleworth
~~Lock~~ Lock.

Opera. Then in 1656 there was a kind of Operatic experiment called "The First days entertainment", which was given at Rutland House in London. & later in the same year a work by the poet Davenant called the Siege of Rhodes was performed with music by a lot of composers, such as Henry Lawes, Locke, Cook, Coleman and Hudson. Then two more Operas called respectively "The Cruelty of the Spaniards in Peru" & "The history of Sir Francis Drake", which have disappeared — music & all. And then we come once again upon our old friend the Masque in 1687 the very year of Cromwell's death. This was the Masque of 'Cupid and Death', the words of which were by the poet Shirley, & the music by Matthew Locke and Christopher Gibbons, son of Orlando. The MS is at the British Museum & gives us a very good idea of the scheme of such Masques. So we may consider it a little in detail.

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It begins with a little Overture in three movements scored only in two lines, the accompanist being expected to fill in the harmonies. Then the Curtain rises and several characters carry on poetical dialogue. Then there is a dance for Cupid Folly and Madness, which is followed by Songs and Chorus. This is called the first entry. The second entry begins with a Ballet and is followed by songs. The third entry comprises Ballet and songs & chorus. The fourth entry has a Peasant dance representing a Farmer courting his mistress, and Nature also enters in winter in a set of declamatory recitative. Then some old men & women dance, and the entry concludes

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with song and Chorus. The fifth entry again begins with several dances - including one for a Satyr and Apes Mercury has a long solo and the Hayme lover approach to soft music - The Hayme lover dance: Mercury has another long solo & the Hayme lover ascend thrones provided for them. & the accompaniment of a grand Chorus - of eight bars! and so the function ends. From which it is clear that the performance has no human interest or dramatic purpose; but is just a pompous and artificial product in which allegorical personages carry on purely poetical dialogue.

The ~~first~~ performance was repeated in 1859.

~~The performance took place after the poor Queen's death~~

The Grand Remonstrance 1641

Impeachment of the five members & Lt Kindlestone } 1642

~~2~~ King's personal attendance in the H of Commons demanding the 5 members } 1642

& the Queen's departure for Holland with the Crown jewels to raise forces

King sets up his standard at Nottingham 1642

King beheaded Jan. 7 1649.

And the act constituting England a Commonwealth } 1649 May

Cromwell & made Protector 1653 Commission in order Charles II to return 1660.

Cromwell's death 1658

& Richard Cromwell Protector 1658. H arrives in May 1660.

General confusion of state & a difference what enhanced the [illegible] } 1659

35

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in the short protectorate of his son Richard, and by May in the next year Charles II arrived on the scene and began his prolonging reign.

It is a well to remember that though the Civil war and the Protectorate loom large in history, they had in reality taken but ~~that~~ short time; and a large number of the prominent musicians of the time had thought all the troubles and were ready to give the new regime the benefit of their talents. It was indeed only ~~[illegible]~~ eighteen years since Charles I had given the signal for war and only eleven since he came to his end. But in the meantime great changes had come about in musical art. Men had to give up their minds to peculiar forms of art that the old choral style had lost its

Appetite of Charles ii taste see Roger North p 103.

William Child born Bristol 1606. Chorister there.
Appointed Organist of St George's at Windsor 1632.
On Charles II's arrival he was appointed Chorister
of the Chapel Royal, and in 1661 composer to the King.
died 1697 - buried in St George's.

Captain Cooke = Mary Cooke = Captain Cromwell 1642
died 1672.

Christopher Gibbons born 1615. 2nd Son of Orlando.
Also joined the Royalist Army in 1644.
Then Dean, by order of King 1664 Organist of Westminster Abbey from 1660.
died 1674. and was buried in
Westminster Cloisters. He wrote
famous for Viols as well as anthems
He said to have excelled more
as a performer than a composer.

hold on people; and the line the King took was not the least likely to ~~save~~ revive it. He himself had little taste for things solid & serious, but much preferred to be amused whether in Church or elsewhere; and though he made it his business to restore the old establishment of choirs in the Royal Chapels and elsewhere he did not want the old music, but something more in the spirit of the age; which since the beginning of the century had been all of opera and dance music & bravura music of all sorts. And with the exception of Christopher Gibbons and possibly Cooke none of the prominent composers were disposed to attempt music in the solid old style. Captain Cook (as he was called) was appointed Master of the Chapel Royal boys, and Christopher Gibbons organist of Westminster Abbey. Most fashionable characters Childe and Matthew Locke were made composers to the King, and Henry Lawes had the honour of writing the music

Charles II's music had been (1625)

Charles II encouraged the Violins
See Roger North p. 98.

8 hautboys and sackbuts
6 Flutes
6 recorders
11 Violins
6 Lutes
4 Viols
1 harp.
Trumpets
Drummers
& fifers

Now consisted 58 of them in 1641

Humphrey born in 1647.
See next page but one

The Violins have been considered to the French Mode.

Lully. Mascarades & Music to Plays 1658. 1671
Patent giving him exclusive right to
Opera performances 1672.
Les Fêtes de l'Amour et de Bacchus. 1672
Cadmus & Hermione 1673.
Alceste 1674.
last Opera 1686.

for the Coronation; and Rogers was made organist of Magdalen. Betteyar was also appointed leader of the Kings band of 24 violins - but he died in 1663. Charles, idea was to develop a new kind of Church Music with solos and instrumental episodes in it, and with that view he chose one of the Choir boys of the Chapel Royal called Pelham Humfrey (see over page) who seemed to have a talent for composition and sent him over to France to learn ~~[illegible]~~ from Lully how to write Church Music on the principles of declamation which were in force in France ~~[illegible]~~ Theatrical Music. Humfreys was sent to France in 1663 and came back in ~~1667~~ 1667 20

thoroughly entered with the new style. He was certainly a composer of remarkable powers, and the few compositions which he produced before his early death in 1674 served as the models upon which the important branch of our known as the Restoration Church Music were developed.

New experiments always appeal to young minds, and very soon several other young composers appeared on the scene, ~~who~~ with considerable aptitude for writing

NB

Pelham Humfrey born 1647

The nephew of Col. John Humfrey a noted Commonwealth. Sound learn & Boadkow.

He appears to have written several anthems while still a chorister under Captain Cooke. Sent abroad in 1664 by Charles. £100 in 65 & £150 in 66 Received £ from Secret Service money in 1664. Gentleman of the Chapel Royal under Cutler. 2 Jan 67 appointed 'Master of the Children' 1672. On Captain Cooke's death appointed Composer in ordinary for the violins & 16 In same year made Composer in ordinary for the violins & His Majesty. Died at Windsor 1674 buried in the Cloisters. He composed much church music and songs: also odes (2) for King's birthday. Was said to play well on the lute

for the court day

Pepys Nov. 15. 1667 Thence I away home calling at my mercers and tailors, and there I find as I expected W. Lewis and little Pelham Humfreys lately returned from France, and is an absolute Monsieur as full of form and confidence and vanity, and disparages everything and everybody's skill but his own. Etc etc:

in the new style. Of Humfrey's standing was John Blow who was born in 1648 and with him was a Chorister in the Chapel Royal probably at the time when the King ~~was~~ revived that foundation. He afterwards became organist of Westminster Abbey, and an imposing figure in the Music of his time. Of the same station was Michael Wise who ~~to~~ was also a Chapel Royal boy, & afterwards organist of Salisbury Cathedral and of St Paul's; and was killed in some scuffle in the street of Salisbury in 1687. And in the next generation of Chapel Royal boys the most remarkable of the composers of the group, Henry Purcell made his appearance. He was just ten years younger than Blow & Humfrey having been born in 1658 in Westminster his father Thomas Purcell having been a Gentleman of the Chapel Royal — so that Music was the tradition of his family. Purcell also became a Chorister of the Chapel Royal, and is supposed to have got his musical education under Humfrey, Blow and Cooke.

Rose Hill
98

2

Charles H Parr
Royal Oak Farm
Near Kensington

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The Church Music of the Restoration is a very different thing from the old Choral Church Music of the times before Charles I's reign; and represents to the full the new taste for Solo Music, and the lack of taste for the solid and dignified old style. Charles II's own taste happened to fit in exactly with the tendencies of the age and fostered the aspirations of composers to be up to date. So the composers set their sacred words in a declamatory style and reduced their Choral efforts to a minimum. They did not go in for tune much, but rather for an expressive kind of recitative, with simple chord accompaniment on the organ. The declamation is often fine & expressive

~~[illegible]~~

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in the verse anthems are for the most part wearisome for lack of variety and artistic resource. The new style was too limited as yet to afford composers much scope. At time when Purcell certainly developed artistic resource, and widened his scope of variety; especially when Violins were introduced into Churches in 1674, the year in which Humfrey died. No doubt at first the actual resources of the Choirs were limited; a Choral singing had fallen out of favour and it was not possible to develop a good Choir of boys and men at a moment's notice. So this afforded an extra influence in the direction of Solo singing. But after a time ~~of~~ wider efficiency was attained & Purcell in the latter part of his life could afford

N.

The similar episode
preceded Pinsuti's
more important
time as a
Church Composer

Illustration
Lady Jeune's Memoirs

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to write anthems on a big scale for big Court functions with big choruses & big bands & orchestral accompaniment. But we must take things in the order of their occurrence and the secular episode in Purcell's life no doubt exercised some influence on the character of his works for Church Service which he wrote later in life. So we must turn back to consider the phase of Art alongside of the revival of Church Music came a keen revival of stage play, as was natural with such a gay monarch as Charles II at the head of things & he a ~~Stuart~~ Stuart. Our old friend Locke was most to the fore in this connection and ~~in early~~ in 1670 he wrote some Music for a performance of the Tempest, ~~of which some of the Music~~ some of which ~~still remains~~ is well worthy of consideration. Most instructive indeed is an experiment in dramatic instrumental

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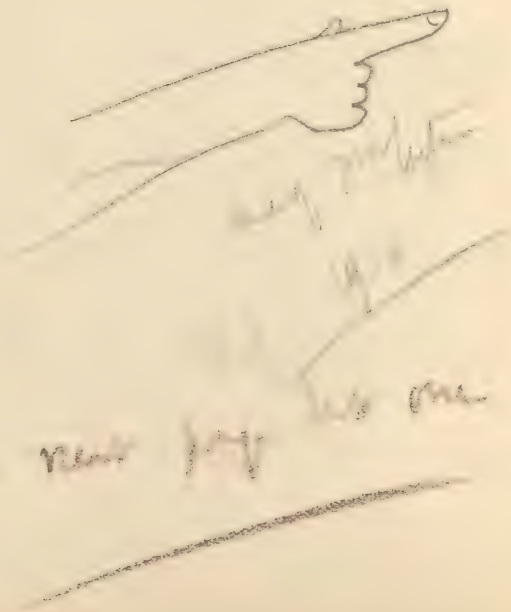
Music, in the shape of a "Curtain tune" or entracte which for all its crudity is highly interesting. As it endeavours without resorting to the familiar devices of Counterpoint to express a dramatic idea, quite on the same sort of lines as our modern programme Music. Lock also produced in 1675 a work which goes by the name of "The English Opera or the vocal Music of Psyche with the instrumental Music therein intermixed". It is much on the lines of the Masques having very little human interest. The treats of the loves of Cupid and Psyche, with Masquelike artificiality, and contains characteristically English songs & recitatives and some short choruses and some instrumental Music & dances. Lock showed a considerable interest for

look back 177



Music for the stage and prefigures in this work the type of musical diction and ~~[illegible]~~ treatment and scheme which was later on adopted by Purcell himself. It is peculiarly English in his excellencies and his conditions, and under more favourable conditions might have made considerable mark as a composer. He might have been to some extent influenced by the French style of the time; but it is well to remember that at this time Lully was only just beginning his operatic career, so there was not very much to direct upon in that direction; except in the masquerades of which Lully had produced many examples before his true operatic career began in 1673.

Psyche was the last of Locke's works on a large scale as he died in 1677 – and Purcell's theatrical career overlaps by one year, as he began his successful connection with the theatre by writing music for several plays in ~~19~~ 1676 – such as Epsom Wells, Amphytrite and the Libertine. It is indeed as early as this that he showed his true mettle in such a song as the well known

~~Spam Wells – Cuckoo Pen Adventure 1870.~~

~~Abbotsbury 1877.~~

The Victoria wip. Hurdown 1880

[illegible]

Sept. 2 - 1881.

" River full of lighters and boats
taking in goods, and good goods
swimming in the water; and only
I observed ~~that~~ hardly one lighter or boat in three
that had the goods of – house – that
there was a pair of Virginells in it."

Bell Vue
[illegible]

'Nymphs and Shepherds,' which was written for the Dorset Gardens. For some time Purcell's musical work centred in theatrical music. He wrote incidental music & for several plays in the years immediately following the auspicious beginning – such as the music for "Dioclesian" ~~of Letters~~, "The Virtuous Wife", and "Rhodoram"; and in 1680 he made his first experiment in Opera, in "Dido and Æneas" and a remarkable experiment it is. For the occasion he somewhat departed from the Masque tradition and treated a more or less human story with sincerity and directness. Introducing ~~triumphal~~ solos and expressive solos and expressive recitatives as well as a profusion of Choruses. It stands as the first example of a serious attempt to grapple with the problem of English Opera – and this feature, the Chorus, marks the traditional English taste, & is all the more perplexing since the traditional story is considered ~~that the~~ work was written for Mr Josiah Priest's Boarding School for young ladies at Chelsea – for the Chorus requires well qualified singers including basses & tenors. Nothing is ascertainable about ~~the~~ conditions of the performance & the effect it produced – only the work remains as one of the most

The Chronology on the previous page is all wrong. The incidental Music for various plays appears to have been written for revivals not for the first performance. If he wrote the English Music it must have been when he was 14. One of the first compositions which can be located is an elegy on the death of Matthew Locke which he wrote in 1677. And it seems probable that he was writing anthems as early as this time. We can't say much for certain about the dates of his compositions till later. He was appointed Organist of the Chapel Royal in 1682. And the first of his compositions which were printed were "Sonatas of 3 parts" in 1683. To which there is a preface. The first of several Odes on St Cecilia's Day was written in 1688. It is also certain that he was writing incidental Music & plays from 1680, though the dates given are all wrong. Moderns & "the Virtuous wife" were among the earliest tho adorned by him in 1680. Dido and Aeneas was written between 1688 and 1690.

notable of Purcell's achievements. The scheme does not derive much from French models, and though it is permeated by the English qualities of diction which are met with in Locke; work, the general scheme is evidently the product of Purcell's own singular brain. Not the least remarkable is Purcell's gift of using harmony as a means of expression. Neither the French nor the Italians had troubled themselves much with harmonic effect — that is with the use of harmony as an element of expression. This is rather the higher gift of Northern races, & Purcell instinctively wanted it — especially in the famous ground bass sung for Dido at the end of the work "Remember me but ah forget my fate".

Soon after the composition of Dido and Aeneas Purcell's energies were drawn away into the range of Church Music and other L. Court occasions. On he was appointed organist of Westminster Abbey in 1680 and he naturally took full advantage of his opportunities. At no time in the history of English Church Music were the opportunities more favourable,

See Cat. —

See Prologue

1662. Dec 21. Prologue

One of His Majesty's Chaplains preached; after which event.

The earliest published composition of Purcell
seems to be the Songs included in Playford's
2nd set of Ayres & Dialogues printed in 1679

His Ode on the death of Matthew Locke
is the last number in this set of 1679

for as has been said Orchestral instruments were introduced in the Royal Chapel in 1674, and by the time Purcell gave himself to the branch of art Church had been developed to considerable pitch of efficiency, and great latitude was allowed in the attempt to make the Church Music lively and amusing rather than devotional. At no time has the proportion of Instrumental Music in Ly anthems been so great – and a great deal of it is quite similar in style & form. Some of the movements bring of such moderately dancing character as Minuets, though not so called. One must remember that Charles did not like instrumental Music which had not good rhythm to which he could keep time with his hand – & we may be quite sure that members of the Court who attended Service with Royalty would not quite fall in with such a taste. But all the same Purcell was very sincere in earnest, and occasionally hit upon quite a fine devotional mood. Words which are finer in feeling than we could find anywhere at that time except in Germany. The finer side of the English disposition is indeed most happily shown in such passages –

Bless — opposite Organ of
Westminster Abbey — 1669.
Lower — Gallery of the Chapel Royal — 174.
Underneath Pillar Hunter — master
of the Children — 2nd Year

His master & Organist to
Westminster Abbey — 1685
— Purcell
— Purcell
— Crofton — Clerk
d 1703

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It is easy to see that the expansion of Church Music has relation to the development of forms of art which now began to come into prominence, and are very characteristic of English taste. For it was about the time that such forms as secular cantatas and secular odes began to be much in vogue. Such works were often required to grace important Court functions, and other composers as well as Purcell were called upon to supply works for such occasions. The year in which he was appointed Organist of Westminster Abbey he had to write an Ode of welcome on his Majesty's return from Scotland, and another on his return from Windsor - a very arduous journey no doubt in those days.

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Again in 1681 he wrote an Ode for the King "Swifter Bin
swifter flow". In 1682 he had to compose an Ode
in honour of the King's return from Newmarket.
and Music for the Lord Mayor's Show. And in
the next year 1683 he wrote 3 of his many Odes for the
Festival of St Cecilia; and an ode in honour of
the Marriage of Prince George of Denmark to Princess
Anne. And in 1684 an Ode of welcome to the King
On his return to Whitehall after a Summer Progress.
And that brought him to the end of his duties of
Charles II, as that flighty & haughty Gentleman
died early in 1685, and was succeeded by James II,
~~and then~~ thereupon Purcell was called upon to write

According to universally accepted record
Parnell had the honour of exerting some influence
in the famous resolution ~~of the House~~. In the time Gladstone
which is attributed to him in one of those rare examples
that test possession of a party and impound them
~~to destroy~~ decide. The famous historian Bishop Burnet of William time
writes of it as follows. "A foolish ballad was made at that
time treating the Scots especially the Scotch in a very
ridiculous manner." See div.

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The Lord is exalted

Anthem, for the Coronation, on a grand scale, and also again another Royal Ode in honour of his new Master. James of course did not conceive anything like the influence on Music in that his royal predecessor had done. He merely accepted the new Order of things which had been established, and gave Purcell plenty of work in writing Music for Occasions which the Court people thought important. But his reign under James II was of short duration. For that monarch proved himself quite impossible and the country after the short experience of a little over three years had to get rid of him and he departed for foreign shores in Dec in 1688 – and his brother in law William of Orange took over the Kingship in virtue of his marriage with Mary Stuart

eldest daughter. Purcell was not disturbed in his offices by the change in the monarchy and had to write music for the new King's functions, beginning with an Ode in commemoration of the accession of William and Mary and it was in the latter part of his life that so much of his finest and richest and most mature work was produced. Many of these were in the form of Cantatas and Odes. Such as the Yorkshire Feast Song of 1689. In 1690 he composed an Ode for the Queen's birthday "Arise my Muse" and one in honour of King William called beginning "Sound the trumpet". So it is shown the change in the royal representation made no difference in his duties. ~~Such~~ In 1690 he also produced one of his most imposing works, Dioclesian, which is a sort of Opera abounding in songs and dance tunes and choruses. ~~(not the)~~ Purcell appended a dedicatory preface some of which is worth noticing as it embodies his views of the state of Music in this country. He says "Poetry and Painting have arrived at their perfection in our country; Musick is yet but in its Infancy, a forward child which gives hope of what it may be hereafter

There is a complete marque in Dickerson

in England, where the Masters of the Skill find more encouragement. For we learning Italian, which is its best Master, and studying a little of the French Air, to give it somewhat more of Gravity and Fashion. Thus being further from the Sun we are of better growth than our Neighbour Countries, and have the content to shake off our Barbarity by degrees. The performance seems already disposed both refined, and to distinguish between wild Fancy and a great numerous Composition" — The work was produced at the Queen's Theatre in 1690 — and one of the newspapers of the day said "It gratified the expectation of the Court and City, and got the author great reputation".

In the year following (1691) Purcell produced another important operatic work, King Arthur. The words of which were written by Dryden. The work ~~separately~~ contains a great lot of music and some of Purcell's best known things. Such as the "Britons & the day Druids rule", "Cannons roar and Chorus" "Come if you dare", but it was in some sense a retrogression from the position of Dido and Aeneas, as the music is mainly incidental. Not in the essential dramatic part of the libretto is with

In the year
After King Arthur ~~and Dioclesian~~ Purcell produced
yet another Opera which had generally been overlooked.
The Fairy Queen which was based on Shakespeare's Midsummer Night's Dream
seems to have been produced in 1692. The Gentleman's Journal of
May 1692 remarks that "The Opera of which I have spoke to you in
my former lett. at last appeared, & continues to be represented
daily; it is called the Fairy Queen. The drama is originally Shakespeare's
the Musick & decorations are extraordinary. I have heard the Queen
commended, and without doubt the whole is very entertaining."
& report in Pepys's Diary in 1708. The Fairy Queen made into
an Opera, from a Comedy of Mr Shakespeare's. This is

half, but the Music is confined to the accessory matter — which is much more on the lines of the Masque — and takes no share in the dramatic development or human interest of the play. The report of the performance at the time says the "play and the Musick pleased the Court and the City", and being very well performed, "was very Grateful to the Company."

King Arthur was apparently revived for an immense time, but it was revived nearly 80 years later in 1770, at Drury Lane theatre and with great success — and since that time it has often been performed and is looked upon as one of the finest of Purcell's achievements.

~~Among the most famous numbers in King Arthur~~

~~King Arthur was the last of Purcell's works on the large~~ The Fairy Queen was the last work of Purcell's on the ~~same~~ of scale of an Opera. But he wrote Music for several plays afterwards on such a large scale that they amount almost to the dignity of importance of Operas. Such was the Music to the Indian Queen which contains a famous Bass song "Sweeter than hundred kisses", which he wrote in 1692.

Ornament was superior to the other two (Diocletian & King Arthur) especially in Clothes for all the singers & dancers, scene machinery & Decorations, all most properly set off and excellently performed chiefly the instrumental ~~part~~ & vocal part composed by the said Mr Purcell, & dances by Mr Priest. The Court and town were wonderfully satisfied with it, as the expence in setting it out being great, the Company got very little out of it."

Curious history. Some of the songs were published and various incomplete versions were known to exist — the score was lost, and was advertised for as long ago as 1700 and it was not till quite a short time ago that the complete score was found in the Library of the R.A.M. (1901) It had been left to them by one Thomas about 1837. but they were quite unaware they had it till apparently some one came across it by accident.

It was ~~also~~ advertised for as long ~~ago~~ as 200 years ago! A great deal of the R.A.M. score is actually in Purcell's writing!

The work contains some of Purcell's highest music — especially the little overture & dances. & there are interludes & incidental pieces music & songs & choruses

Much in the tones of the Masques

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and the Music to Don Quixote, which is in three parts, the two first of which were written in 1694 and the last part in 1695. which latter contains a famous scena for Soprano "From rosie bowers" which is said to have been his last composition. In 1694 he also ~~with~~ with full orchestral accompt produced his famous "Te Deum and Jubilate" in D for the Festival of St Cecilia. This is among the best known of his works, and was performed annually at the Festival of the Sons of the Clergy at which Handel came on the scene and his famous Utrecht Te Deum took its place. In 1694 Purcell also composed the famous Anthem, "Blessed is the man" and "Thou knowest Lord" for the funeral of Queen Mary.

(See next page of the Dictionary)

The range of Purcell's work is among the most diversified

Purcell carried these curious forms of art the
Dialogue & the Monologue to almost the highest pitch
they are likely to reach — and considering the
Crudity of the earlier examples the amount of
meaning and effect he got into them is quite
astonishing. Of these days are the famous song
of 'Mad Bess of Bedlam' & the two Odes Curse
and Soul and the Blessed Virgin's
exportulation. All containing remarkable dramatic
and expressive poetry.

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of his qualities, and his instrumental Music is almost as remarkable as his Music for the Church and the theatre. He was very early in the field in attempting Chamber Music for Strings and for harpsichord. His first set of Sonatas for Strings was published in parts as early as 1683, the very same year in which Corelli brought out his Opus 1. So he could in no way have been indebted to that composer as a model. And considering the backward state of that branch of art before Corelli's time it is rather difficult to divine what his models were. He known performed ~~& follow from~~ Italian models and also undoubtedly surpassed them. Some remarks made by him in the preface to this Collection are worth looking into as they illustrate his attitude of mind. He says "I shall say but a few

These contain the famous
Golden Bowlers which was
looked upon as one of the finest
examples of this board of art
for many years.

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things by way of Preface concerning the following book and the author: for the Author he has faithfully ~~endeavoured~~ endeavoured a just imitation of the most famed Italian Masters; principally to bring the sweetness & gravity of that Sort of Music into vogue and reputation among our Country men, whose humour 'tis time now should begin to loath the levity and balladry of our neighbours. He goes on to "boasantatly affirm that he is not inferior in the power of Italian Notes, or to the elegancy of their Composition which he would recommend to the English Artists".

He produced also another fine set of Sad Sonetas in the latest year of his life and they were published after his death. They are just as the times accepted in those days – of the type mainly of the Sonetas

Note Locke's little sketches
in the Metaphysics
and the name of the
Atom composer, who
produced similar works.

Chacon – with the fugal Canzona and dance movement of that type distributed in alternation of slow sequences like modern Sonata but of totally different intrinsic quality, leaning like Bach in the direction of Contrapuntal, & showing no trace of anticipation of type of the Classical Sonata Order.

Purcell also wrote a number of Suites and other pieces for the Harpsichord – following at the lines of recent English Composers in that branch of art. His widow brought out a collection of Said Suites in 1696 which an engraving regular in the introduction of Allemandes Courantes and Sarabandes for the time when they were written –, and many having high little Preludes. They generally anticipate the texture and manner of J. S. B. He also published a collection of little independent pieces called Musical Handmaid in 1689. in which collection are great varieties of little type, including a charming dance Ground Bass movement, & a version of the famous tune Lilibullero.

John Banister 1630 - 1679

London Gazette Dec. 20 1672

Mr John Banister hereby gives notice that at
his Musick School over against the George Tavern
in White Friars this present Monday will be Musick
performed by excellent Masters, beginning precisely
at 4 o'clock in the afternoon, and
every afternoon for the future, precisely at the
same hour.

Banister wants no Opera Civic day
to Entertain.

In this connection it is worth noting the ~~early~~ beginning, 5)
of our modern Chamber Concerts. They are probably
the outcome of the Music meetings which became frequent
in the time of the Commonwealth. The earliest of such
Concerts are said to have been those instituted by John
Banister a ~~Violinist of the~~ leading English violinist
of his time, who was at one time leader of Charles II's band.
He began giving concerts in a large room in Whitefriars
in 1672. Another series of similar concerts ~~was begun~~ which went by the
name of the Music Meeting began in room in Villiers
Street in 1680. And it was probably about that time
that Thomas Britton the Musical Small coal man began
his weekly Concerts on his shop in Clerkenwell, which
were in later days attended by Handel himself who
performed at them, & attracted a considerable concourse
of Musical Amateurs. From such things it is clear
that Music was much cultivated and appreciated in the

Note particularly Blow's
interesting music to the
Reign of Venus and Adonis.
Mr Lyon first noticed it. It was now printed till
recently. The first performance must
have taken place between 1680 and 1687.
Burney Mrs Mary Davies took the part of Venus
& Lady Mary Tudor the part of Cupid.
In the record it was Mrs Tudor
in 1680 & married Mr Davenant
~~Davenant~~ c. 1687.

Country in the latter part of the Seventeenth Century, and ~~the~~ through the possession of such a remarkable genius as Purcell it was making great strides. But unfortunately his wonderful career was cut short. For he died on ~~the~~ November 21, 1695, at ~~the~~ early age of ~~35~~ 37: and from that day the Musical aspirations of this country dwindled, and was finally extinguished as a national product by the arrival of Handel on the scene in 1711, when the taste of the nation prostrated in the direction of Italian Opera, and its necessary characteristics greatly exaggerated, & from that time forth our composers were little better than imitators of foreign styles, except in the lower walks of the Art. ~~But~~ Our old friend John Blow remained — & was appointed ~~to the~~ Organistship of Westminster Abbey in succession to Purcell. Blow was an excellent composer and one who followed the same genuinely English lines as Purcell. He wrote besides some anthems for Arthur's Musical Ode for St Cecilia's Day the last of which came out in 1700. He also brought out some excellent harpsichord in the Harpsichord in 1698 and a collection of interludes for organ under the title of Amphion Anglicus in 1700 — and he died in 1708 and was buried in Westminster Abbey.

Dance tunes.